

THE CONCEPT OF LEARNING TO LEARN IN THE CONTEXT OF MUSIC EDUCATION

Asta Rauduvaitė

Vytautas Magnus University, Lithuania

Bo Sun

Vytautas Magnus University, Lithuania

Abstract. *In the context of lifelong learning, the importance of learning to learn is increasingly emphasised. There have been different views on defining the concept of learning to learn and the final definition has not been available yet. Researchers have made attempts to define and explore this concept in different areas. Sometimes they come from quite different epistemological and logical backgrounds. Learning to learn has been extensively analysed in the scientific literature and has been described in various ways. Using a literature review approach, this article presents a theoretical analysis on how the concept of learning to learn is understood in general music education, with the aim of discovering the specifics of learning to learn in this context. The role of planning, collaboration, reflection, and self-assessment in music education has also been identified in the study.*

Keywords: *learning to learn, music education.*

Introduction

The significance of learning to learn is increasingly stressed in the context of lifelong learning. Activity, the desire to improve, and the ability to manage their own learning are key to the overall development of learners. Learning to learn is an essential factor for success in education, work, personal, and social life, as we live in an unpredictable, diverse, and challenging world (Crick, Broadfoot, & Claxton, 2004; Stringher et al., 2021; Pollard, 2007).

Researchers perceive learning to learn as an open, non-authoritarian atmosphere that promotes creativity, initiative and learning through self-confidence, self-reliance, originality, independence and resourcefulness (Higgins et al., 2007; Caena & Stringher, 2020). Learners must make efficient use of their previous knowledge and past experiences and innovatively create new knowledge and ideas in response to novel problems.

In the contemporary educational system, the ability of learners to independently manage and regulate their own learning process occupies a high

place in the hierarchy of educational goals and key competencies needed by learners to successfully cope with situations and problems of daily life. Due to a central role it has in achieving the quality of learning and learner performance in and out of school, self-regulated learning or learning to learn has become one of the key constructs in education (Boekaerts & Cascallar, 2006).

Music teaching is a multidimensional phenomenon. It contributes to nurturance of a cultured person as well as develops learners' abilities, improves their social skills and expands their horizons. Comprehensive, developmental and systematic music education should be the core of every child's formal education within the state education system (Woody & McPherson, 2010). Involvement in music making together with others results in significant improvements in the ability to associate with a community, to access a wide range of culture and succeed in education. Commitment, respect, responsibility, and trust are all developed as key skills through regular and structured music lessons.

This article analyses the complexity of the concept of learning to learn through a literature review and explores the implications of this concept in music education.

The aim of the research is to present a theoretical analysis on how the concept of learning to learn is understood in general music education, with the aim of discovering the specifics of learning to learn in this context.

The method of the research – scientific literature analysis.

Different perspectives on learning to learn

X. Zhen et al. (2020) proposes using the term "learning ability" to refer to outcomes and the term "learning capacity development" to refer to the learning process. The term learning capacity refers to learning as a goal, i.e., having a competency, while the term learning capacity development refers to learning as a process, i.e., acquiring a competency. C. Stringher et al. (2021), F. Caena & C. Stringher (2020) state that learning to learn means persisting in knowing one's learning preferences, planning one's learning and/or being aware of what has been learnt, developing confidence and self-assessment skills, viewing learning as a goal and a process, being ready to begin learning with others, and taking ownership. According to L. Chisholm, H. Fennes, A. Karsten & K. Reich (2009), the phenomenon of learning to learn is attributed to both a process and an outcome. Learning to learn should be seen as a process and learning to learn as an outcome. If learning to learn is understood as a skill, learning to learn is perceived as a lifelong process.

Nevertheless, learning to learn is a complex phenomenon and it has been defined in different ways in the scientific literature.

Table 1 Definitions of learning to learn (made by the Authors)

Definitions of learning to learn	
F. Caena (2019)	Learning to learn is a complex of preparation, experience, social relationships, values, attitudes and beliefs.
G. Stonkuvienė (2018)	Learning to learn is the ability to set learning objectives, to plan how to achieve them, to choose appropriate learning methods, to reflect on the learning process, to evaluate the outcomes, and to set a further objective in the light of them
A. Letina (2020)	Learning to learn is a process which focuses on an individual's self-awareness as a learner, which includes one's motivation to learn, one's learning goals, preferred learning strategies, and cooperation with other learners.
D. Roberts (2010)	Learning to learn is about understanding yourself as a learner and taking responsibility for your learning.
M. Rowson (2000)	Learning to learn is a set of skills such as critical analysis, time management, planning, goal setting and others.

According to P. Hofmann (2008), learning to learn starts with a conscious decision to develop the capacity to learn, proceeds slowly and becomes an integral part of a person's lifelong learning – whatever a person learns or will continue to learn, either as a major or as a minor subject. Learning to learn involves the development of learning competence, which consists of knowledge, skills, and attitudes and values necessary for successful and effective learning activities, as well as the ability to apply them in practice (Chisholm, Fennes, Karsten & Reich, 2009; Hoffman, 2008).

D. R. Crick (2006) argues that the long-term development of an individual's capacity to learn, responsibility for learning, change and the application of learning outcomes in practice. He states that the learners themselves need to want to learn, to become aware of themselves as learners and to be able to assume responsibility for their own learning trajectories whether in or out of school and over a lifespan. Learning to learn involves the person who is learning, and requires motivation, a sense of direction and desire, and a sense of agency and self-regulation. This implies a sense of time and direction: a person chooses a particular goal or a desired outcome which is achieved over time (Crick, 2006).

Learning to learn is one of the key competences which are vital for personal fulfilment, for people to be included in society, for employability and active citizenship (Hoffman, 2008). This competence encompasses both the cognitive and affective dimensions and indicates its transversal nature and its lifelong and continuous dimension (Letina, 2020).

Learning to learn gained increased attention from policy makers, researchers and practitioners. Scholars tend to agree that learning to learn is composed by cognitive, metacognitive and socio-affective-motivational components (Crick,

Stringher & Ren, 2014; Chernyshenko, Kankaraš & Drasgow, 2018). F. Caena & C. Stringher (2020) attempt to make these distinctions explicit. According to their definition, learning to learn is a complex hyper-competence orchestrating cognitive, metacognitive and socio-affective-motivational assets of the individual, in a voluntary effort to produce knowledge upon and improvement of own learning. Learning knowledge and learning improvement, from this perspective, are key outcomes of learning to learn, as are learning strategies which can be mastered only with metacognitive recognition of how they function and how they benefit the individual, according to own and social learning needs (Stringher et al., 2021).

Research on learning to learn, its basic characteristics and key elements, as well as development among learners has become more frequent in the last decade. The University of Bristol launched a project (Pollard, 2007), which aimed to define and examine the personal orientation of respondents towards lifelong learning. They used “learning power” as a new term that implies a complex mix of disposition, experience, social relationships, values, attitudes, and beliefs that influence a person’s individual engagement in different learning opportunities (Crick, Broadfoot & Claxton, 2004).

There are other attempts to define learning to learn, such as the British Learning Campaign, which defines learning to learn as a process of discovering the learning itself that enables individuals to learn more effectively (Higgins et al., 2007). Metacognition is an important component of learning to learn, and the perspective of metalearning is an essential feature, where metalearning refers to learning how to learn. Furthermore, P. Black, R. McCormick, M. James & D. Pedder (2007) define the learning to learn as a combination of knowledge of cognition (knowledge of what a person knows and does not know) and self-regulatory mechanisms in learning (such as planning the learning process, checking outcomes resulting from the application of a particular learning strategy, assessment of these outcomes, and revisions of the strategy to improve the learning process).

The authors (Hoffman, 2008; Watkins, Carnell, Lodge, Wahner & Whalley, 2000) emphasise that self-awareness for learners is at the centre of learning to learn and that it is necessary to encourage learners to take responsibility for their own learning, as this is important for further learning success in a variety of learning environments. Critical thinking is the foundation of learning as it encompasses a wide range of different skills that are important for learners in different settings of their life. Researchers (Watkins, Carnell, Lodge, Wahner & Whalley, 2000) have highlighted the following necessary attributes of learners: motivation to learn, a positive attitude towards learning, confidence, and reflection. A. Moreno & E. Martin (2007) argue that competence in learning encompasses a range of cognitive and affective domains: thinking skills, learning

strategies, metacognition, self-confidence and motivation. P. Hoffman (2008) describes learning to learn as a process of competence development and identifies at its centre learning motivation, learning goals, preferred learning methods, strategies, cooperation with other learners, etc. The author also stresses the importance of attitudes, values, and beliefs in order to become more effective in organising one's own learning in different contexts.

M. Rowson (2000) reflects on the fact that learning to learn can certainly be described as a skill or, more likely, as a set of skills, including learning skills, critical analysis, time management, planning, goal setting, etc. Even if this term is understood as a set of skills, it is clear that it ranges from learning skills and self-discipline, which are necessary for learners to undertake a fairly structured learning programme, to a set of skills that help learners to manage themselves. The authors (Watkins, Carnell, Lodge, Wahner, & Whalley, 2000) point out that in reflecting on our learning experiences we need to focus on the following key elements: learning goal, strategy, feelings, and context. M. L. Hoffman (2008) stresses that learning to learn has strong communicative and collaborative dimensions, as the social aspect is particularly important in learning environments. Learning, as D. Mackeracher (2004) argues, is a natural social process in which we are involved with others. Watching others learn, reflection, challenge, team-teaching all support the process of knowing and create opportunities for the further development of learning to learn.

According to B. Smith, G. Kenely, M. A. Tonna & G. Bugeja (2015), learning to learn is the ability to learn in a social environment; to concentrate on both the process and the outcome; to manage own learning according to the individuality; and to apply the acquired knowledge in practice.

Motivation is vital for starting, continuing, completing, and applying what an individual has learnt in life. Learning usually takes quite a long time, requires an effort to overcome obstacles, sacrifices other interests, and makes the brain and/or muscles work hard. The absence of motivation would make learning impossible. *Reflecting on learning* is the second key part of learning to learn. Reflection on learning is the ability to learn from previous learning situations and life experiences. Reflection requires stopping, looking back, and rethinking. *Time management* refers to the ability to organise activities so that what we need to do when we need to do is done. To learn something, time is needed and there are simple things that can be learnt quite quickly, but there are things that require a lot of time, sometimes years. *Information management* is perceived as the ability to find and select useful or necessary information, to understand and to organise it in a way that makes it easily accessible when needed, and to use and disseminate information appropriately. Today, the information is excessive and diverse. Thus, the search for information can lead to unreliable sources and to information that is not appropriate for a particular learning goal. Information may be provided in

a way that is not in line with the personal learning style (e.g., too much text and few illustrative diagrams, or conversely too many diagrams and little explanation). The use of such information for learning may not be efficient. *Learning in groups*. The debates about whether it is more effective to learn individually or with someone else in a group are intensive. In general, learning is perceived as a social phenomenon. From the very first days, an individual is taught by parents, grandparents, tutors, teachers, lecturers, neighbours, friends, even strangers who show them, for example, how to use the self-service checkout at the petrol station or supermarket.

Learning to learn is a process which focuses on an individual's self-awareness as a learner. It includes motivation to learn, learning goals, preferred learning strategies, and cooperation with others. During life, especially during the intensive process of education, people, mostly unconsciously, develop knowledge of themselves as learners and, on the basis of that awareness, develop or gain their learning strategies. Learning to learn implies awareness of the concept of learning and the process that takes place in its essence, as well as the ability to adapt that process if some limitations occur. It involves entering into the deeper meaning of the structure of a particular material during the learning process and can lead to critical awareness of the assumptions, rules, and social expectations that affect human cognitive experience, as well as their way of thinking, feeling, and behaving during learning. Learning to learn relates to motivation for learning, learning goals, preferred ways of learning, learning strategies, and cooperation with others (Hofmann, 2008) and allows learners to become more effective, flexible, and self-organized learners in a variety of contexts.

Learning to learn and development of learner abilities

Different types of abilities and skills are bidirectionally related during human development as a consequence of mutually beneficial interactions of originally uncorrelated cognitive processes (Maas et al., 2006). Therefore, cognitive abilities and academic achievements should influence each other through development, and 1) the relationship between academic achievement and relevant important cognitive abilities (executive function, working memory, reasoning) should strengthen with age, 2) academic achievement together with these cognitive abilities should predict each other from a longitudinal perspective, and 3) interventions aimed at these cognitive abilities should result in enhanced academic performance and vice versa (Peng & Kievit, 2020).

R. Žukauskienė (2012) states that formal operational thinking, which is characterised by the ability to think abstractly independently of concrete facts, emerges at school age. From the age of eleven, a child develops the ability to solve problems logically and rationally. Learners pay more attention to the overview of

possibilities than to reality. This sequence of thinking manifests itself in the search for a strategy to solve a problem or for new, alternative solutions. The author argues that adolescence is the time when hypothetical thinking develops to plan for the future, to predict the consequences of behaviour or events, and to provide alternative explanations for events. New ways of thinking allow learners to discuss more freely with adults or peers and to better argue their ideas (Žukauskienė, 2012). At school age, forms of thinking that are particularly conducive to learning begin to develop, enabling the learner to select information, to discuss and argue, to understand and evaluate situations objectively.

One of the key factors for successful learning is the ability of a learner to understand and analyse his or her own thinking process. According to R. Žukauskienė (2012), a new cognitive ability - metacognition - begins to emerge at the beginning of adolescence. It involves monitoring and controlling of own cognitive activity while thinking about something. A better understanding of their own thinking patterns helps learners to know their potential and to learn effectively. The author stresses that adolescents, unlike children, begin to understand how one person's thoughts or actions can influence those of another person.

Learning to learn in the contexts of music education

Learning to learn is essential for any learning, and learning to learn is integrated into all subjects, including music lessons. When integrating learning to learn into music education, it is important to note that learning skills are developed continuously: for any content or for any activity, learners should be encouraged to reflect on their learning styles (How do we learn? What strategies do we use?) and experiences (What did we realise about our own learning after performing the activity?). The music teacher should plan teaching activities in a way that pupils try out as many different strategies as possible to learn the subject and choose the ones that are suitable for them. The aim of the integrative programme for learning to learn is to enable a pupil to learn himself/herself as a learner; to develop the attitudes necessary for successful learning; to acquire learning skills; and obtain the knowledge of the learning process, methods, strategies, opportunities and resources necessary for learning activities. To acquire competence in learning to learn during music lessons, pupils should understand the value of learning; feel the need to learn and develop; strive to know themselves as learners; seek to achieve the set goals independently, purposefully and perseveringly; have self-confidence and belief in the success of their learning; take responsibility for their own learning activities, the process and the results; and share their knowledge, experiences and experiences with others (Ministry of Education, Science and Sport, 2008). As a music teacher, it is important to create a learning process that

stimulates pupils' learning and gives them the prospect of lifelong learning.

During music lessons pupils develop all their learning skills: to understand that learning is a meaningful and purposeful activity; seek to find out what they are already good at and what they still need to learn; understand which personal qualities contribute to successful learning and which do not; be able to set realistic learning goals; plan and select time suitable for learning; choose appropriate learning strategies; select appropriate learning aids; learn by relating new learning material or experiences to what is already known and experienced; to identify misconceptions and change and correct them; apply strategies appropriate to learning style and assignments; stay focused on and attentive to the learning task; work with determination and perseverance when faced with difficulties or setbacks; learn as an individual, in a group, in a class; to learn from different sources of information; organise information; evaluate their own learning activities and results, identify reasons for successes and failures; predict what they would do differently in a similar task next time; set new learning objectives based on what they have learned (Ministry of Education, Science and Sport, 2008). Therefore, music teachers could consider encouraging active mastery experiences by providing opportunities for learners to exercise autonomy and control over their own learning. This could include providing learners with opportunities for self-expression and self-selection of activities and repertoires to promote a sense of contribution, achievement, and subsequent development of self-efficacy.

In the field of music education six stages of a learning model that are related to musical learning experiences in the classroom can be distinguished: immersion, demonstration, engagement, expectations, responsibility, approximation and response. Aspects such as characteristics of pupils, learning environment, teacher-pupil interaction and relationship, educational goals and processes to learn music are stressed because of the diversity and complexity of learning in music. Important factors about class management are considered by music teachers, including content choices, sequence of presentation, transitions, and pace of instruction (Mateiro, Russell, & Westvall, 2012). Music teachers have a great opportunity to address learning to learn through the choice of the relevant repertoire, but also through discussing the content of musical works or solving learning problems arising in the process of musical activities. The teachers' role in music education is extremely broad and requires responsibility. It combines into a whole of their unique personality traits, musical skills and artistic and pedagogical qualities (Barton & Riddle, 2022). In music lessons, the role of the teacher is highlighted in enabling all pupils to be active, to accumulate individual experience, and for all to participate in group activities together.

The General Curricular for Primary and Secondary Education (Ministry of Education, Science and Sport, 2008) stipulate that listening to music involves the development of pupils' acoustic experience and musical vocabulary, based on

examples of musical works from different cultures and periods, the development of musical perception and artistic experience, the development of aesthetic impressions through verbal expression, the development of analytical and evaluative skills, and the acquisition of musical concepts. Observation, interpretation and evaluation are also frequently used during music lessons. In the General Curricula, these activities are described as observation of own creative works and those of friends and artists, as expression of emotions and perceived meaning that arise. Pupils are encouraged to explore how and what thoughts, ideas and attitudes are conveyed, focusing on issues of human relationships, conflicts and the meaning of existence.

Artistic expression is defined in the General Curricular as an activity in which pupils come up with ideas and solve questions of artistic expression on the basis of their own experience and imagination, using a variety of artistic tools, methods, and techniques. Through performing or composing music and cultural events, learners learn to apply the necessary knowledge of the musical language in practice. Learning about music in a socio-cultural environment involves exploring different musical phenomena, traditions, the significance of music in the life of society, and personal musical experiences (Ministry of Education, Science and Sport, 2008). Music education evokes positive emotions, helps to overcome tension, and facilitates communication, thus creating conditions conducive to mental activity. The Curricular report that learning in a musical environment is more engaging, faster-paced and longer-lasting. The music classroom provides an environment conducive to the joy of learning, the experience of moral satisfaction and the development of self-confidence (Varadi, 2022). The cooperation and relationship between the pupil and the music teacher in musical activities shapes the pupil's values, engagement and activity in the classroom.

B. A. Broh's (2002) research reveals that involvement in music making with others leads to significant improvements in the ability to feel part of a community, access a wide variety of cultures and succeed educationally. The research conducted by J. Davidson & J. Good (2002) shows how commitment, responsibility, respect, and trust can all be built as underlying skills in young people through structured and regular group music making activities. At its heart, music making is a social activity. Whether as a young child or a teenager, to play an instrument or sing on your own has many benefits, but why not be proactive about making music together with others as an integral part of a school's daily shared life? Beyond the general benefits, active participation in group music-making activities improves pupils' physical and mental health as well as builds a stronger sense of community cohesion. As the role of the music teacher is undergoing a transition from the role of a transmitter of knowledge to that of a counsellor and facilitator, it is expected that the use of active learning methods

and the involvement of learners in the organisation of the educational process will support learners' learning.

Music is a vital part of every learner's education and it contributes to deep and enduring engagement that leads to learning success. According to researchers (Woody & McPherson, 2010; Román-Caballero, Vadillo, Trainor, & Lupiáñez, 2021), music education develops unique, powerful and multiple ways of perceiving, interpreting, knowing, representing and communicating understandings about the self and the world. Through music experiences, learners have opportunities to think creatively; explore ideas and feelings; and develop emerging personal, cultural and social identities. The social act of music-making generates synergy and provides unique opportunities for learners to become part of collaborative and diverse knowledge building. Learning music enables learners to explore ambiguity; to think imaginatively, innovatively, with flexibility and empathy; and to feel confident with uncertainty and risk. Music education promotes open-ended, critical and divergent thinking; and encourages understanding and feeling mediated through body, mind and senses. Thus, the ultimate goal of music education is to organise the educational process in such a way that every pupil has the opportunity to invent and discover.

Music education is considered to be a stimulant to the human intellect. Psychologists note that a musical pupil has fewer problems with underachievement. Music is the best educator, changing ways of thinking and teaching how to think. According to the author, the brain trained by music knows how to gain everything it needs. Metacognition appears to be an essential factor for musicians, since the application of metacognitive strategies (e.g., planning, monitoring, and evaluation) during practice improves the performance of both experts and novices (Radovan, 2019). Musicians spontaneously apply strategies that improve their performance (Antonietti, Cocomazzi, & Iannello, 2009) and in this way they appear to be capable of self-regulating their own behaviour. The first one concerns planning, and this is where an individual devises a plan before approaching a learning or teaching assignment. This planning phase is preceded by a monitoring phase, closely linked to metacognitive control, where individuals constantly observe their understanding and progress and apply reconstructed strategies as needed. The final phase is an evaluation phase when individuals evaluate their thinking process and their performance. For teachers, the evaluation can be both self-directed (to evaluate the effectiveness of their teaching) or directed to learners, to support their learning process (Colombo & Antonietti, 2017). The potential of every pupil is the ability to organise, control and manage his or her own learning, and the task of teachers is to recognise, nurture and encourage the dissemination and development of this ability. The music teacher should provide opportunities for pupils to set and discuss individual learning tasks with others, talk about their new experiences and knowledge, and use a variety of

learning strategies and methods to clarify their appropriateness for the music learning process.

For learners to be motivated to participate in an activity, they must understand its value and believe that they can succeed with it in their future. This expectancy, that is, value theory, explains why many learners both pursue and persist in music, whereas others do not (Mannion & McAllister, 2020; O'Neill & McPherson, 2002). Such information helps teachers predict their learners' participation choices and interests (Lehmann, Sloboda, & Woody, 2007). Learners must also truly enjoy the music activity to continue with it (Evans & Liu, 2019). This motivational framework consists of four parts of both intrinsic and extrinsic motivation in how much a learner will a) value being successful in a music activity, b) predict that it will be an enjoyable or rewarding experience, c) foresee that the music activity will be valuable in meeting future results, and d) value the music activity so as to make that the amount of time spent practicing and participating worthwhile (Lehmann, Sloboda, & Woody, 2007). Thus, it is important for the music teacher to encourage learners to talk about the relevance and meaningfulness of the learning tasks, the possibility of applying their learning in other contexts, and to create opportunities for learners to experience success.

Learner assessment is integral to music teaching and learning. Music teachers are responsible for providing valid and reliable information of their learners' performances in relation to a wide variety of learning outcomes. When this information serves a summative role, such as the assignment of grades, it is denoted as assessment of learning. Teachers are also responsible for providing feedback to help learners extend their understanding of musical concepts and to assist all learners in improving their musical proficiencies. When assessment assumes this formative role, it is denoted as assessment for learning. Learners are encouraged to reflect on assessment information as a way to gain personal insights into how they are performing and to enhance their perceptions of what they need to do in order to comprehend music with greater understanding and to improve their technical expertise in musical performance. When assessment takes on a role of self-reflection, it becomes assessment as learning (Stringher et al., 2021; Crick, Broadfoot, & Claxton, 2004; Black, McCormick, James, & Pedder, 2007). In music lessons, it is important to provide opportunities for pupils to reflect on and evaluate learning activities of their own, those of others and results in a variety of ways, to discuss and correct misconceptions.

In the words of researchers P. Black & D. Wiliam (2006), assessment in education must, first and foremost, serve the purpose of supporting learning. Current reforms in education influence how music teachers view the curriculum and how they plan musical experiences for their learners. The development of learning environments built on the principles of constructivism is central to these reforms. Within this context, learning is learner-centred. A constructivist

perspective for learning requires multiple roles for learner assessment. Assessment extends beyond the summative function of assessment of learning to the formative functions of assessment for and as learning. In so doing, assessment moves beyond procedures “done to” the learners to actions “done with” and “done by” learners to enhance learning. Both assessment for and assessment as learning see learners actively involved in their education. A key attribute to assessment for and assessment as learning is the learners’ implementation of new understanding through feedback acquired from others and from self.

E. Concina (2019) points out that performing in music activities requires constant practice, which needs to be accurately prepared. Consequently, to do this, learners must develop their planning competence in advance by self-regulating and assessing their learning activity. From this perspective, learning to learn is a core component of musical practice and should be addressed more specifically in music tuition. Different aspects (age, previous learning and experiences, self-guided learning to learn, leaning to learn teaching approach, models) influence the development of learning to learn in musical education and they all have to be considered in music lessons. It may be useful for teachers to assess their pupils’ learning to learn abilities and implement approaches to improve those skills.

Conclusions

As knowledge now progresses rapidly, setting educational standards means that at school pupils need not only to learn but also, as the phrase “lifelong learning” implies, to develop those capacities and habits that will enable them to continue learning throughout their adult life. Educators work hard to ensure that their lessons are interesting, culturally relevant to their learners, and involving. They also want to help learners recognize the role they have in their own learning. While teachers can promote active mental engagement that is required for learning, learners cannot be forced to learn, as this is a question of motivation. Goal orientation influences motivation. As such, educators attempt to help learners shift from external motivation toward an internal and personal purpose to learning. Educators also want their learners to recognize learning as a social process. Social interaction is a powerful mechanism for learning. Much of the understanding and meaning of concepts we develop occurs through our interaction with peers as we attempt to articulate our own understanding in words and negotiate our ideas with the contributions of others. Unsurprisingly, cooperative learning has repeatedly demonstrated greater learning gains compared to individual or competitive structures.

Education systems can use different tools to mobilize the elements mentioned above. These include guidance through the curriculum, teaching assessments, teacher initial training, and professional development. If the

profession believes in music for every learner, then it must be ready to take into account all the factors that shape the learner. Perhaps more focus could be placed on the learner when learning music, an element that should be a large component of music teacher training programs everywhere. Only with this awareness of these greater dimensions of learners can teachers truly successfully motivate learners to persist and engage in music activities throughout their lifetime.

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